

**R**equirements for this impromptu mystery are very simple and ordinary. A pencil, a slip of paper, and a single die complete the list of necessary apparatus.

The basic principle is a mathematical oddity which seems to be little known, and, in this particular instance, quite easily overlooked by the very few who might have heard of the idea. It is excusable on their part for misdirection at the beginning makes the feat appear far from being mechanical.

The performer has members of his audience give him "any single number" until six are named. Should one of these be repeated another is requested. They are marked down upon the paper slip as given and the paper handed another member of the audience. This person is also given a single die which he rolls several times to prove fair. Then he rolls it once more and multiplies the row of figures on the paper by the topmost number on the die just thrown.

The performer explains the impossible nature of the test. It is one of genuine telepathy wherein he is enabled to "read" a group of figures multiplied by a number arrived at by chance, and positively unknown to him, etc. And without further ado the performer apparently fulfills his claims to greatness.

A subterfuge enters into the effect at the very start when the performer secretly writes down his own row of six figures instead of the ones given. The mystic figures are 1-4-2-8-5-7. Asking a person to give another figure, "for that has been named" is a cute bit of "throwing off" for no one of the six people knows what the other gives.

The paper and die are given someone else and

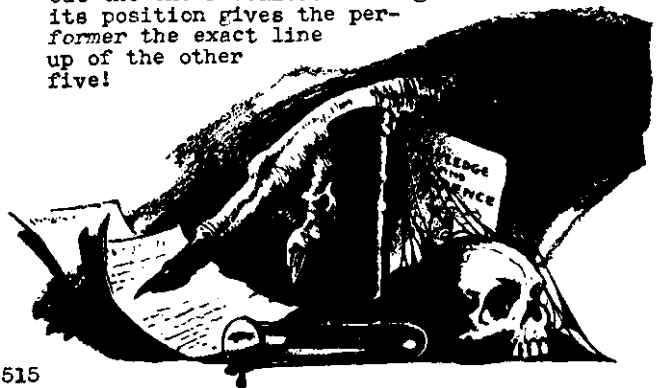
## **DR. E. G. ERVIN'S NUMBER THOT**

the multiplying done. This selection of a figure with which to multiply is so obviously fair that no one will think it possible for the performer to have any idea of the total reached.

However, the oddity of the six figure number used, and as written by the performer, is that it may be multiplied by 1,2,3,4,5 or 6, and the result will consist of the same six figures in different orders. And further, the six totals possible of being reached, will rotate from left to right in the same relative positions to one another as in the original number multiplied, although each total starts with a different one of the six figures.

The fact that the resultant number is divisible by 9 allows of an additional effect. Once the total has been computed the performer explains the impossibility of his knowing anything about it. The spectator is asked to concentrate upon one of the six figures and draw a circle about it. Then he is to add together the remaining five figures and name the total thus reached. The performer reveals the circled figure merely by remembering that the six figures total 27 and the circled figure will be the difference between that number and the total called out, i.e., the total of the remaining five.

This over, the performer, knowing the other five component figures, is able to reveal each of them, one by one, in any order that he may choose. Or, he may ask the spectator the position of the first named figure, adding, "And now, which other figure do you just want to concentrate upon, the 1st, 2nd, 3rd, etc., leaving out the one revealed. Knowing its position gives the performer the exact line up of the other five!



## ~ EDITORIAL ~

**P**rediction while being chased: If that Winston Freer levitation is practical for anyone but himself it will be the "headless woman" mystery trick of 1940, to be seen on every side-show platform, to be copied right and left by pirate builders, and about the middle of the season to be exposed in several of the mechanic magazines if not the Sunday supplements.

The Playbill, N.Y.C. theatre program weekly, has been carrying a full page Nash automobile ad with a large leader - "You'll Feel like Houdini when you do it!" The intimation is that when you're in a Nash there are so many wonders about the new model it is like a magician's top hat. Flick the gears, and pouf - you vanish. The wonder part to we boys is that the Houdini name lives as strong if not stronger than when he was alive. For an ad to carry such a lead line it presumes that everybody who reads knows who Houdini was and what he stood for. --- The Borden company has a large blurb on their present milk bills (Since when have you been drinking milk? Ed) which uses the old vaudeville gag of a cow not being a "dumb" animal because "a brown cow can eat green grass and give white milk that makes yellow butter." The new part is a sketch of a cow pulling a rabbit from a hat and a lead line -- hang on your seat, please -- "THE HOOF IS QUICKER THAN THE EYE." --- All of which reminds us of a not so nice but rather funny crack by a magician who had just watched ex-magus Fred Keating emote in a not-so-quickie movie. "Is the ham quicker than the eye?"

A metropolis "wise-guy" actually won a local football score contest three weeks in a row by coming through with perfect predictions. The newspaper noses smelled a rodent, checked up and around, to discover that the fellow had stolen a P.O. cancel stamper and was predating his predictions after the last game result was in. A long time ago we figured a publicity prediction stunt by manuevreing in this manner; Put some blank paper in an envelope and stamp it with first class postage. Seal the flap by the merest touches in two or three places. Now write your own name and address on the face rather lightly in pencil. Mail it and sit tight. As soon as it gets back to you, erase the address and type on the address of where it is to go. Open the envelope and remove the blank paper. Dig some disaster or big news story from a paper printed since the envelope was postmarked. Type a prophecy of this occurrence on the paper and seal it securely in the envelope. Now get it back into the mails as a wrong delivery or, if possible, deliver it yourself, or, if you must be subtle, just drop it near the office door of the place and trust that someone will pick it up and hand it in. (There was a detective story alibi written on this theory once - people will always mail a letter they find lost). Dai Vernon later told me that almost the same procedure was used once in a confidence game but I didn't get further details. I had never thought of the legal side of doing the stunt, considering it purely as an idea for pronosticating an event for publicity purposes. Now that I've read about the cancellation stamp business I see that the fellow went to unnecessary lengths. So if you want to try the thing out please write and let me know what days you can have visitors.

Bill Neff has passed on an awfully good piece of advice that had not occured to us, and we doubt if to many others. His accompanying account sheet showed \$465 grossed in 4 days from playing school shows so the advice should have some weight. We quote, in part, "Just remember the good solid effects in magic and don't pass

them up in favor of fly-by-night magic of to-day. After 30 years some of Thurston's stuff was bordering on the "old" but he was still working. I merely ask scoffers to STOP AND TRY TO ESTIMATE THE THOUSANDS UPON THOUSANDS OF SCHOOL STUDENTS WHO HAVE NEVER SEEN -----, and -----, and -----, (Deleted by request)" So think it over. The school circuit can stand most of the tricks we call "junk" and "old stuff" for the reason that a new generation, or new audience, comes along every four years. And that's why a lot of fellows are working steadily with material the others (who aren't working) would turn up their noses at.

Did you buy a copy of The Ghost when we told you about it? The second copy of this 10¢ pulp magician-detective thriller is on the newsstands now. The writer continues to go overboard and describe tricks throughout while enhancing his own prowess. Efforts are being made to tone his writing down a bit on the expose side without detracting from the story, either in speed or substance. Clayton Rawson, who plays fair with magicians in his books while giving magic every possible buildup as a mysterious art, is ring-leading the pack in pursuit of Fleming Roberts, the real name of the author of The Ghost. We append several of the "letters to the editor" from the latest issue -- together with editorial answers. Note the notice of a new department to come. The publishers are Better Publications, 22 West 48th St., New York City.

I am a lad of sixteen and am quite interested in magic. Why not organize a club? Hundreds of kids will join up not only to be amateur magicians but for the thrill of being in the ranks of the "Ghost".  
Yours truly,  
Arthur C. Liberty,  
175 So. Main St. Concord, N. H.

Thanks for your suggestions, Arthur--and wait and see.

### A Special Department

THE GHOST will shortly begin to feature regularly a special department devoted to magical tricks and stunts, simple but interesting and exciting. Watch for it. It will explain the performance of magical feats so clearly and concisely that regular readers will have little difficulty in attaining sufficient mastery to perform tricks in person, at home for the delectation of family or at parties for the entertainment of friends. And here's an interesting letter from one of our many feminine readers:

### An Interesting Question

J. B. Harper--is his first name Joe?--raises an interesting question in his letter:

Dear Sir:  
Upon reading the initial issue of your Ghost Magazine, I was very much interested in the story but somewhat startled about the Ghost's revelations. By this I mean the revealing of tricks and gimmicks used by him and know that no professional one who depends on his Art for his "bread and butter" would publicly reveal "how it's done." Also, one buys a mystery magazine to be mystified, so I merely voice the knowledge and experience of magicians all over the world when I say--"for our sake please stop revealing 'how it's done'."  
Sincerely yours,  
J. B. Harper,  
7023 Jeffery Ave. Chicago, Ill..

There is a saying that "it's fun to be fooled but it's more fun to know." It is on that basis that magicians--not George Chance alone but others as well--have now and again revealed to the world a small part of the secrets of their magical art. No violation of professional ethics is involved in doing this. The books on the subject of Magic obtainable in your libraries are compilations of material freely given to the world by magicians.

Of course, there are some secrets that magicians would not and do not reveal. George Chance has several such. As to exactly what THEY are, you'll never know--and neither will we.

One of the funnier stories is told by Dr. Jacob Daley. Standing around with a group of eminent card workers he thought of a trick and asked for the loan of a deck. It was forthcoming from somewhere and the effect was accomplished. During it however, a few resounding "clicks" proclaimed the presence of a short card, and he made some little comment on it. At the finish he asked, "Whose deck," and looked around to return it. EVERY ONE OF THOSE PRESENT DISCLAIMED OWNERSHIP AND LEFT THE DOCTOR WITH A SHORT CARD DECK!

The N.Y. Mirror recently carried an article regarding a Zorita Lambert who is the "headless woman" at Ripley's Odditorium as presented by Carl Rosini. Cute line is, "But her main act is eating electric light bulbs and razor blades. THAT IS NOT A FAKE." --- This is about the last chance to pick up your tickets for the S.A.M. Heckscher show on February 24th. No better cause (it's for the Ernst Relief Fund) in magic can be helped than this one. Tickets at Max Holden's. --- And did you hear about the spiritualist medium who challenged spook buster Dunninger? He took her for a slate ride!

*Theo Annemann*



# FORCED PROGNOSTICO SELLERS - EVANS

typical Tom Seller's idea and quite certain of always working.

The handling of blank cards for an appearing message or name is a Val Evans idea adapted from an ancient card manœuvre, and, strange as it may seem, is more effective with cards blank on both sides than with blank playing cards. For some reason the watchers are convinced that all surfaces are shown blank, while with playing cards they immediately suspect trickery. In general effect this part is the same as the trick by Dr. Jacob Daley back on page 88 of *The Jinx*, using slate flaps of a larger size, but the method is completely different.

For the "force", take an ordinary card as in Fig. 1, and cut a half card as in Fig. 2. This is more than a half card as its length is as wide as the whole card. The half card is fixed to one end of the face of the whole card as shown in Fig. 3, and glued along its bottom edge to the side of the whole card as per the shaded section in Fig. 3.

This card may be on top of the deck, or added after someone has shuffled. A spectator puts his finger into the end of the pack when you riffle it through. When this is done you take the top card and insert it into the break, as shown in Fig. 4. Now the card below the cross-wise card is noted and the card looked at will necessarily be the half card - the card you want to force.

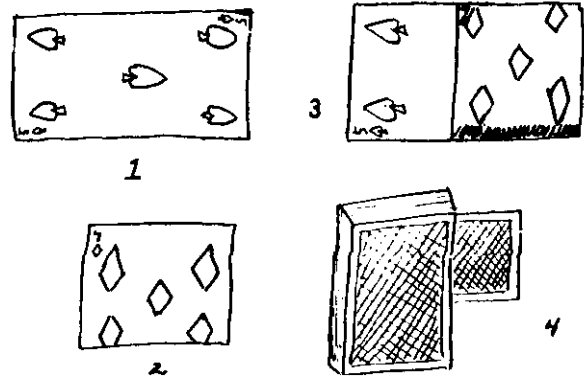
Before this apparently free selection the performer has shown four blank cards. These are about the size of playing cards, but may be larger or smaller as is convenient for the performer. On the underside of the second card from the top is the necessary writing, in this case the name or sketched picture of the card to be forced.

These four cards are fanned, writing side down, and then closed and held in the left hand from above with fingers on one long side and thumb on the other. The fingers curl underneath the packet and thus the little finger is in a position for the simple sleight.

The packet is shown at the bottom by the turning of the left hand and then turned back. The bottom card is taken with the right hand and dealt upon the table, thus showing both sides. The left hand again turns showing the new bottom card blank and then resumes its original position. This time the left little finger, aided as much as is necessary by the other fingers, pulls back the bottom card about an inch and the right hand takes the next card and deals it beside the first. Thus the prediction card has been apparently shown on both sides. The remaining two cards left in the hand are shown and dealt in exactly the same manner onto the table beside the others.

The following effect consists of two distinct parts, each of the two being practical for use in conjunction with some different trick. The "force" of a playing card is a

"Point to two cards," says the performer. If the prediction card is one of them he tosses the others aside. If not among them he tells the spectator to throw aside the ones he has indicated. In either case two cards are left and the prediction is one of them. "Give me one card," next says the performer. If he is handed the prediction he continues without pause, "and into which of your pockets do you want to keep it for the time being?" And upon being told, it is put there. If the performer is given the blank card of the two he tosses it aside and tells the spectator to put the card into one of his pockets.



Then follows the noting of a card. The spectator is asked to state whether or not he thinks the performer could have known what he was going to pick. He'll say "no." "In that case," replies the magician, "do you think that there might be a possibility of an unknown and invisible spirit knowing what you would look at?" Such a question can leave but a "don't know" answer, and it is then that the "spirit" does "prove" his presence and power by writing or drawing upon the "blank" card in the spectator's pocket.



## WE ALL DO CLAUDE COLLIER

Effect: This is an original TRIPLE version of the now standard "you do as I do" trick. Two spectators and the performer each take a deck of cards and, after shuffling, freely select a card which is passed on to the next man. Upon comparison, all three are found to have taken the same card.

- Requirements: Three decks with white borders, and with contrasting back designs.
- 1st deck is a forcing one of all one card, say the 5 of Clubs.
  - 2nd deck is quite ordinary except that the 5 of Clubs has been extracted.
  - 3rd deck is ordinary, but its 5 of Clubs is a short card and the 5 of Clubs from the

2nd deck is placed about second from the bottom.

Scheme: #####  
AUDIENCE  
#####  
SPECTATOR 1                      SPECTATOR 2  
                    TABLE  
                    PERFORMER

Method: Pick up the 1st deck and shuffle, taking care that all of the similar cards are not observed. Place it face down on the table in front of spectator No. 1. Carelessly tossing the 2nd deck to spectator No. 2 and taking the 3rd deck yourself, ask him to shuffle his while you shuffle yours, "in order to save time". When shuffling the 3rd deck yourself the only precautions are to prevent a sight of the odd Five of Clubs (back) and to retain it very close to the bottom. Also end with the short card about the center.

The "do as I do" sequence now follows. With each of the packs face downwards on the table a cut is made at about the center. In the case of the performer, the cut is made at the short card. The top card of the cut is removed, and without it being shown or seen it is handed to the next person in a clockwise direction.

The result of this is that spectator No. 1 gets your short card, i.e. 5 of Clubs, spectator No. 2 is bound to get a 5 of Clubs, and you get spectator No. 2's any card.

Each one of the three puts his card, now an odd backed card from the other deck to his right, onto the deck before him and replaces the cut. In doing this the performer passes the "stranger" to the top of the deck and palms it off, which action brings the previously stolen 5 of Clubs to the center.

Each person now passes his deck anti-clockwise to the next person and this serves to give back to each of the three, a deck containing his freely chosen card. All three now look through their decks and place their cards face down on the table. When turned over all are the same.

The handling of the decks has automatically brought the "force-all one kind" deck into the performer's hands for disposal, and leaves him with one short card for later effects.



## DRUNKEN COCKTAIL SID FLEISCHMAN

Mr. Magician displays a cocktail glass...and patters about the strange qualities of the liquid within. Should you drink it -- your neighbor would feel the inebriating effects. Really! Let us demonstrate.

Sir Hocus-Focus removes a drinking straw from a box, and rips it in half. Using one of the

halves, he sucks it full of the strange liquor and transfers the filled straw to a spectator, who caps a finger over both ends of it.

Now the other half of the straw is brought into use. It is empty, but is capped in the same manner by another spectator. One...two...three! The filled straw is squeezed - now it is absolutely empty and dry!....and the dry straw is squeezed - but it is absolutely filled!....the liquor squirts out!

The straw, of course, is prepared. The hydrostatic principle is, physically, the secret. But let us go through the maneuvers of preparing the straw. We have, at our side, a jar of vasoline, or wax of some sort not too solid, and a round stick that fits snugly into the straw. There is a mark on this stick that denotes when it has entered the straw to the center. And also needed is a water pitcher deep enough that a straw can be submerged in water except for about a quarter inch at the top.

If you will stick the straw into the pitcher of water and then tightly cap your finger over the top opening of the straw, you will find, upon lifting it from the water, that the straw is full of liquid. Release your finger and the water will run out. That's the hydrostatic principle.

Now that you understand what we're getting at, let's go to work. Place the straw upright in the water (real liquor is not necessarily used in the effect - water will successfully simulate gin). Fill the top opening with vasoline. Using the stick, force the vasoline half way down the straw. This, you notice, forces half the water out of the straw. In other words, the top of the straw - when the stick is removed - is empty, and the bottom half contains water. You'll be surprised how freely the straw can be handled. But let me warn you, if an air hole forms through the vasoline the water will be released, so be certain to pack it tightly.

Nest this prepared straw in a box of straws so you can withdraw it when needed. Patter along, concentrating your talk on the liquid to misdirect attention from the straw which you remove from the box. Tear it in half (above the vasoline) and lay the filled half-straw on the table. Now you apparently fill the empty half-straw. Really you let the water, or cocktail, as the audience believes, flow back into the glass before you reach your finger into the drink in order to cap your finger over the bottom opening of the straw so that (seemingly) none of the liquid will escape.

This half of the stunt is all psychological. But it will amaze you how convinced your audience will be that the straw contains liquid, especially when you apply the showmanship by handling the straw with great delicacy so as not to spill even a drop! EVEN THE PERSON INTO WHOSE FINGERS YOU TRANSFER THE STRAW WILL BE CONVINCED THAT IT IS FILLED!

Let me mention right now that a wax straw must be used in this trick, as water cannot be seen through that variety as it can through the cellophane type. Do not be afraid of the different weight, when the straw is full or empty, for it won't be noticeable to the participating spectators.

The rest of the working you already know. The half-straw, actually full of water, but thought by the spectators to be empty, is handled very casually with no particular attention shown it, and placed between another spectator's fingers.